



Daily — DICK FLINT

'Lies, all lies' exclaims Benji Trister (third from bottom), at last night's Student Council meeting. Trister told council that the Daily printed "Cat-Crap". Meanwhile his new plans for the South Africa Committee were torpedoed. Boris the Kitty's story is in tomorrow's paper.

Students divest

by Shari Cooper

Law students passed a motion yesterday to divest their Student Society's funds from the Bank of Montréal because of its links with the racist regime in South Africa.

Members of the Law Student Society (LSS) voted 94 to 11 with 13 abstaining in favour of divestment from the Bank which has extended millions of dollars in loans to the South African apartheid regime. There are approximately 500 McGill law students, but according to organisers the turn-out of 118 was average for a LSS meeting.

The introduction to the motion read: "As both law students and socially responsible citizens...be it resolved that we, the students of the McGill Law School find the policy of

Apartheid to be morally reprehensible, moreover, we strongly condemn the Bank of Montréal for its policy of dealing with this racist regime."

The LSS will remove a \$10,000 account from the bank and though students realise that it will have little effect on the bank financially they feel that the divestment of funds will be considered an important statement.

The next step for the LSS is to decide whether or not to lead the University in a "charge" on the issue of divestment, according to Roger Cutler, one of the meeting's organisers.

"We just want to get the ball rolling again," said Lenny Abramowicz, one of the three U2 students who first put forward the motion. He believed that the motion was a step in the

right direction, but some labelled it "tokenism."

Cutler disagreed:

"I don't believe it's token. Some people would like to go further and give the money to Amnesty International. I don't believe we're privileged to do that."

One student pointed out that what had once been called tokenism in the United States, eventually became equal rights for blacks there.

"Tokens have turned into revolution, which have turned into changes. They're changing because of all the pressure that's been put on them," he said.

He was received with loud applause.

Alan Garber, U2, voted against the motion because he thought it wasn't strong enough. "The danger is that all these people who left the room have left with their consciences eased. The concern is really superficial." Instead, he felt that something more concrete should have been done.

Still others came to the meeting to disagree with any intervention.

Said Wayne Burroughs:

"If you put a lot of pressure from outside on the Afrikaners they're going to harden their resolve."

The motion stated that the LSS would treat other banks and financial institutions that have similar links with South Africa in the same manner.

MCM talks Montréal women's issues

by Mike Ungar

"E.R.A. may have died in the U.S. but E.R.A. has a chance to come to life in Montréal" said André Malouf, the Montréal Citizens' Movement (MCM) candidate for district 54 in the Snowdon area.

Speaking to a group of women and men at the McGill Women's Union, Malouf said last April's MCM congress members had unanimously accepted a program which will push for equality for women in Montréal.

"This was the first time they had talked about women's issues" he explained.

The new program, which is part of the party's platform for the November 14 election, covers a wide range of proposals:

- To eliminate sexist stereotypes in Montréal society, especially in advertising.
- To seek job equality for women throughout Montréal's public services.
- To apply the principle of "equal salary for work of equal value" and eliminate any salary discrimination which still exists.
- To ensure protection from pornography and sexual harassment, and to put into practice preventative measures which will reduce and eliminate

such things in Montréal.

To accomplish these goals Malouf is pushing the MCM to establish a commission on the status of women which will have representation on the MCM's executive committee. As well, affirmative action programs will be encouraged to open up and facilitate the diversification of the jobs women hold.

Party members also seek: "to ensure protection from

pornography, violence and sexual harassment by establishing regulatory measures which will protect people from all forms of harassment and sexual aggression." As part of this proposal there will be regulations on the display of pornographic magazines.

The MCM also hopes to encourage more women to run as candidates in elections. Malouf was dismayed to hear only three

women candidates are running for the MCM.

Malouf has been involved in the fight against sexism for some time and currently leads the group Men Against Pornography.

One Women's Union member questioned whether all MCM candidates were equally interested in women's issues or if their proposals are merely elec-

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Concordia to 83 frosh: 'write this way'

by Mary O'Neill and CUP

As of next fall, new Concordia students will be faced with an extra hurdle along the road of education.

This past Friday, Concordia's University Senate approved the introduction of a University Writing Test (UWT) designed to establish minimum writing standards for graduates.

Once the test is introduced, students will have to pass it, or its equivalent, (a 'C' grade in either 200 level English or 400 level French composition) before being allowed to graduate.

According to Concordia rec-

tor, John O'Brien the adoption of the UWT is "a basic keystone in the system for providing competence in written expression."

The test, which may be written in either French or English, will be composed of three different essay topics. Students will be asked to write 300 to 500 words on one of the three.

According to Harry Hill, chairperson of the subcommittee responsible for the design of the UWT, the test will not be faculty specific:

"The questions were not chosen for Fine Arts and Arts and Science students, but for

human beings."

The test was formulated in response to concern over literacy in education — an issue since the seventies.

There doesn't appear to be such a concern here at McGill. According to Dr. Edward Stansbury, Vice-Principal, Planning, there exists no written competency test at this university. Nor are any plans being made for the introduction of such a test.

"Complaints about writing ability have been echoed here at McGill," he said, "but as far as I know there have been no plans of that sort."

Only foreign students applying for studies at McGill must prove their competency in the English language. As for the rest of the students accepted:

"We assume that the program they've been taking at the schools from which we have accepted them has developed their writing ability," said Dr. Stansbury.

Back at Concordia, English students in 200 level courses during the 1982 summer session were given the UWT. Of the 1600 who wrote the test, forty (or 2.5%) were sent to English as a Second Language courses.

Canada-wide student aid hassles turning into conflict

OTTAWA (CUP)— The student aid issue is starting to heat up.

While the number of applicants is up 15 to 90 per cent across the country after a summer of 20% student unemployment, some of Canada's chartered banks have begun to restrict access to student loans.

Student organizations and student associations are trying to monitor the situation and are now receiving sporadic reports of students having difficulties or no luck at all in negotiating loans.

They have held private meetings with government and bank officials, and are beginning to organize demonstrations to publicize the problem.

A September demo planned by the Student Union of Nova Scotia in Halifax was called off at the last minute because there

was no time to organize it properly. But SUNS members met with bank officials and intervened on behalf of students in at least two cases.

Representatives of the Canadian Federation of Students-Ontario picketed the Toronto Dominion Bank branch at Eaton Centre in Toronto September 16.

A week later, delegates to a CFS-O conference marched to three banks in Sudbury to protest their student loan policies. About 100 students from Laurentian University and Cambrian College joined the delegates to demonstrate at branches of the Royal Bank, Toronto Dominion and Bank of Montreal.

Both the TD and Bank of Montreal require that students must have held an account with them for six months before they

will negotiate a loan.

"What do you do when you're from Hearst, Ontario?" asked Wally Brooker, CFS-O's information officer.

The Bank of Montreal is centralizing its student loan operations nationwide by designating one bank in each city to handle loans. Student organizations have claimed that these branches are deliberately inconvenient to students.

The Bank of Montreal branch in Toronto that handles student loans is not listed in the telephone directory.

The TD is limiting the amount of funds available for student loans to 10% above last year's amount. Robert McGavin, the TD's vice president of public affairs, said the TD "simply wants to keep student loan levels at a growth rate consistent with historical levels."

But CFS-O executive officer Guy Wright said this is just another example of the bank's playing "fast and loose with social responsibility," considering the steep rise in student aid applications.

The Canadian Bankers' Association, the chartered banks' lobby group, has met with federal Secretary of State Gerald Regan to ask that student loan interest rates be raised to one point above the prime rate. Currently they are tied to Canada Savings Bond rates, about three to four points lower.

Student organizations claim

the banks are putting pressure on the federal government to increase student loan interest rates by making it harder for students to get loans.

"If the banks want this change made, let them deal straight with the federal government," said Wright. "There is no need for a mailed-first package which holds students to ransom."

Malouf on women...

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tion promises.

"I will not deny there is sexism in the MCM but there are many progressives as well," Malouf responded.

Harriet Schleifer, Malouf's press attaché believes party members "are willing to accept and vote for women's issues in principle." They show "a willingness to change" and raise their awareness of their own individual sexism, she said.

Malouf said he feels slightly uncomfortable as a man pushing for women's rights:

"You, as women, have had enough trouble dealing with people who give you no credibility. I cannot know what women experience; I have not lived your experience. But I believe what women tell me."

according to Malouf, Michael Fainstat, the MCM's only representative in the present city council, has exposed several incidents of sexual harassment of municipal employees.

Malouf hopes to involve women from McGill in the proposed commission on the status of women. Right now he is seeking their support for his party's campaign.

"Since we're a grassroots party what's going to help us is a lot of door to door (campaigning).

"I want some equality in this city and I think it's about time we get it," stressed Malouf.

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The DAILY regrets any misunderstanding & inconvenience caused by the ad of Sept. 29.

Daily staff meeting at 2 today

All welcome

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T.O. Drug dens

TORONTO (CUP)— Five downtown bars are considering legal action after they were identified as local drug hangouts in a Student Union of Ryerson Polytechnical Institute (SURPI) handbook.

An article in the handbook contains a list of five local taverns that are described as "some of the city's more notorious drug dens."

The washroom in one bar was compared to a pharmaceutical college and another was described as a place where students could "buy just about anything they wanted."


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K e r t é s z :

by Mary Bredin

Henri Cartier-Bresson said 'Kertész was one of the first photographers to use a spontaneous, humanist style in his work.' The many styles and techniques of the master photographer are well accounted for in the nearly 200 pictures on display at the Musée des Beaux Arts.

The exhibition spans seventy years and several

continued on page 6



Woman director, male artist?

by Margaret Fulford

Many bad film directors are so uninteresting, they're not even worth talking about. Not so Lina Wertmüller: as awful as she is, Wertmüller remains fascinating. Her faults, which are painfully evident in the films *Swept Away* and *Seven Beauties*, raise important questions about the social, political and moral role of film directors.

Besides the aesthetic emptiness of Wertmüller's films — ranging from the mediocre travelogue style of *Swept Away* to the senseless, loud hodgepodge of styles in *Seven Beauties* — there are two main problems. First, Wertmüller does deal with important political and moral issues — but in an annoyingly ambiguous manner. Second, while she is one of the few women directors who are commercially successful, her films are dangerously anti-feminist.

Wertmüller, who was born in Rome in 1928, began her career in the theatre. Then she went to work with Federico Fellini, a great influence in her life. In 1963 she worked as assistant-director on his film *8 1/2*, before directing a feature of her own called *The Lizards*. Subsequent films have included, among others, *The Seduction of Mimi*, *Love and Anarchy*, *All Screwed Up*, and her first American production, *The End of the World in our Usual Bed in A Nightfull of Rain* (1977).

Wertmüller has also written a number of scripts for other directors. She wrote the uncharacteristically optimistic screenplay for *Brother Sun, Sister Moon*, Franco Zeffirelli's movie about St. Francis of Assisi.

Wertmüller has received more critical acclaim in the U.S. than in her own country. *Seven Beauties*, after an initially disappointing first run in New York, was "discovered" by the critics and ended up drawing huge audiences. There were, however, notable exceptions such as *The New Yorker's* Pauline Kael, who can't stand Wertmüller's films. One Italian critic, intrigued by Wertmüller's popularity in the U.S., suggested that Americans enjoy the stereotypes of screaming Italians which he finds offensive, and that Wertmüller's Italy is the Italy foreigners want to see.

But Wertmüller's two most serious — and most interesting — faults are her ambiguity and her anti-feminism.

Ambiguity, of course, isn't necessarily a bad thing. Sometimes it means that, while important issues are raised and clarified, the viewers are not forced to accept a particular solution, but are allowed to make up their own minds.

Even in *Swept Away*, whose ambiguity has more to do with confusion than with clarity, the fuzziness of the message does give people a good deal to talk

about — which is about all the film has going for it.

The ambiguity of *Seven Beauties*, however, is a serious flaw. We know from her interviews that Wertmüller set out to convey a certain message, and yet many viewers (including critics) leave the theatre thinking the film is in favour of an outlook — the "philosophy of survival" — which the director was trying to criticize.

The film's hero — or anti-hero? — is Pasqualino (Giancarlo Giannini), the man who would do anything to survive. A selfish, stupid man from Naples, and admirer of Mussolini, Pasqualino finds himself in a wartime German concentration camp. Here, to ensure his own survival, he attempts to seduce the camp's (female) commandant. Later, he agrees to choose six fellow prisoners for execution, and to shoot a friend who is rebelling against the authorities.

It was clear to Wertmüller that Pasqualino is a negative character. How is it, then, that many viewers — even if they hate Pasqualino — interpret the film as an argument in favour of survival at all costs?

The viewers, used to movies with heroes, aren't clearly told that they are dealing with an "anti-hero". Pasqualino, pathetic as he is, appeals to some in a funny way. On the other hand, the "positive" characters, including a socialist and an anarchist, often seem ridiculous. The death of Pasqualino's anti-fascist friend is comical, so that his heroism seems useless. Pasqualino, however, is still alive when the war is over.

Seven Beauties is a careless and confusing mixture of politics, morality, crude humour and absurdity. It raises questions about political commitment and the moral faults of modern society or perhaps of humanity. But it seems to accept the moral insufficiency it set out to condemn.

The real questions raised by *Seven Beauties* have to do with the moral implications of ambiguous political statements. Do film directors — and other artists — have an obligation to take a clear political stand? Further, can we expect them to take the "right" stand? On the other hand, does the fact that they are artists absolve them of political and moral responsibility?

Lina Wertmüller has never liked being thought of as "a woman film director", which makes her feel, she says, "like an animal at the zoo." Because of her personal success, Wertmüller dismisses the suggestion that women are discriminated against in the film industry. Unlike a number of mainstream women directors — such as Mai Zetterling, Agnès Varda and Claudia Weill — Wertmüller is not a feminist; in fact she often portrays women in a negative light.

In *Seven Beauties*, for instance, Pasqualino's seven sisters are obese, "Felliniesque" prostitutes. Equally unattractive is the despicable leader of the concentration camp. Contrary to historical reality, Wertmüller inexplicably assigns the powerful position of commandant to a woman. In one particularly offensive, supposedly "humorous" scene, Pasqualino rapes a patient in a psychiatric hospital; Wertmüller's depiction of this helpless woman renders her laughable and without dignity.

Relations between women and men are at the centre of *Swept Away*. The film's message is not explicit, such that the director was praised for not being "dogmatic" (a term which usually means something is too feminist or too left-wing.) Nonetheless the film has quite a lot to say.

Swept Away is about a bourgeois woman and a working-class man — or rather, it's about The Bourgeoisie and The Working Class, and it's about Women and Men.

Rafaella (Mariangela Melato) and Gennarino (Giancarlo Giannini, Wertmüller's favourite actor) are marooned on an island. Earlier, she mistreated him; now the situation is reversed — and then they fall in love.

Some, to confuse matters, have claimed that the two characters aren't really a man and a woman, but only a poor socialist and a rich capitalist. The director herself once went so far as to say that Rafaella, as a symbol of bourgeois (patriarchal) society, is



Pasqualino (Giancarlo Giannini) after carrying out an execution in *Seven Beauties*.

really a man. For a director who calls her movies "popular art", Wertmüller expects rather too much of her audience.

In fact Rafaella is a sort of caricature of a woman, with the stereotyped mannerisms, screeching voice and silly way of thinking often attributed to women.

When Gennarino gains the upper hand, it's not just because workers know more about survival than social parasites do. She only submits after an "amusing" scene in which he chases, hits and virtually rapes her. Rape is not an expression of proletarian anger but of male hostility to women.

Rafaella's reaction to being mistreated is disturbing: she falls in love with Gennarino, finds herself sexually satisfied as never before, and as one viewer saw it, "feels like a woman." Her joyous acceptance of the submissive role makes Gennarino love her, too, though from time to time he still treats her brutally.

Gennarino, on the other hand, was not happy with his role as victim. And he is made more appealing than Rafaella. Though an ignorant and brutal chauvinist, he does seem to be taking just revenge, so that he inspires a certain degree of sympathy.

Swept Away is not only about class struggle. It's about women, as well, and it shows quite clearly what Lina Wertmüller thinks of them.

Wertmüller is not the only woman director in Italy. Liliana Cavani, for instance, is also quite prominent: her films include *The Night Porter* and *Beyond Good and Evil*. Feminism is not a central concern in Cavani's movies; but she does recognize the problems faced by women working in cinema: "You could say that certain difficulties that I thought came from other sources were actually an expression of sexism."

Unlike their French counterparts, mainstream women directors in Italy have not tended to stress feminist content. Italian feminist directors often work independently and fail to find a commercial audience. The few who make feminist features — like Elda Tattoli, whose film *Planet Venus* (1972) is about a woman and her disintegrating relationship with a man who works for the Communist party — aren't usually successful enough to make another.

The Wertmüller phenomenon poses problems for feminist critics. In all professions there are women who, having made it themselves in a man's world, see no need to fight discrimination against women. Simone de Beauvoir, in 1976, mentioned this as she described her life as a young intellectual in the 30's and 40's. "The recognition of men was immediate: I was an exceptional woman. And I accepted that. Today feminists are refusing to be token women, as I was. And they're right."

Women artists who fail to see this are especially disappointing in the eyes of feminists, who look to art for new attitudes and new visions — a whole new culture — which will strengthen women and give them a voice. Faced with an anti-feminist like Wertmüller, some are tempted to say that women like her have internalized the male view of things to the point where they shouldn't even be considered women artists.



Gennarino (Giancarlo Giannini) and Rafaella (Mariangela Melato) in *Swept Away*.

The selling of Rod Stewart

by Brendan Kelly

Book Review: *Rod Stewart* by Lester Bangs and Paul Nelson. A Delilah Book. pp.159.

Lester Bangs, who died this summer, was certainly the most notorious rock scribe in North America. Enemies (of which there were many) called him a charlatan; friends called him a genius.

His reviews started appearing in *Rolling Stone* in the early 70's but he was soon fired for giving a bad review to a group that were friends of the publisher. He then headed for Detroit where he transformed *Creem* into the most influential underground rock magazine in the U.S. Long features on the MC5, the Stooges, and Lou Reed were typical monthly offerings when Bangs was editor.

He left *Creem* in the mid-70's (it subsequently degenerated into a fan rag) and made his last move to New York City where he became a regular contributor to the *Village Voice*.

Two years ago, he wrote the first subversive fan bio about a conglomerate rock group. Ostensibly a biography of the megastars *Blondie*, in reality it was a pessimistic tract on the philosophy of idolatry in rock'n'roll. It was written for the book royalties (hence the publishers got to choose the dull subject matter) and Bangs wrote it as quickly as possible because he believed in earning a decent hourly wage.

Enough drooling Debbie Harry fans lapped it up for the soft-core porn photos that the publishers gave Bangs another shot at the mainstream rock reading market this year. The result is his biography of Rod Stewart written with Bangs' friend Paul Nelson. It has to be stressed immediately that it's primarily Bangs' book; Nelson wrote the first chapter (which had already appeared in *Rolling Stone*) and the last chapter which is simply a critique of Stewart's records.

The only other time Nelson appears is in the chapter entitled "Two Jewish Mothers Pose as Rock Critics". He is one of the Jewish mothers. Bangs is the other mum. They discuss how unhappy little Roderick looks and debate the inevitability of Rod's isolation from everyone but groupies, bodyguards, and sycophants. Bangs suggests this might be the necessary product of growing up poor in the English class system. Rod Stewart has always presented himself as the vulnerable lover/adolescent but what once seemed real became contrived by the time he bought his first mansion.

Bangs portrays this dreary degeneration as a reflection of economic pressures: "It's no longer this affable roue who is also kind of a jerk sometimes like all of us once in a while, and gets hurt ... how marketable is that? How many

people ultimately really wanna identify with that enough to buy it? Folks wanna be with whoever wins. That fuckup/failure factor has gotta be absolute zero."

Hard to disagree when songs like "We Are the Champions" are constantly eroding our ears. Bangs sums it up perfectly: "It's freezing yourself for vendoring purposes."

At this point it would be reasonable to ask: why bother with Rod the Mod at all if he's such a pre-packaged twit? The reason is that he used to sing with the Faces, who were, to put it simply, the most inspiring major rock act of the mid-seventies. While everyone else



was putting on more make-up and staging theatrical events, the Faces were busy gaining the reputation as the top party-buffoon-noisemaker band in the land. They were also becoming alcoholics. "They were subversive without turning it into some stupid 'crusade'," writes Bangs.

What Bangs and most listeners liked was the spirit. "Not real long on your highflown poetic/collegiate or conceptual/art school ideas and complete slob on a 'musicianship' level, which is a consideration that never had anything to do with rock'n'roll....", instead they were genuine, unashamed clowns. They never turned out any industry product, probably because they were incapable of doing so.

But every enterprise has its problems and the Faces were no exception. The myth of the happy-go-lucky rock group is

trashed (quite rightfully) by Bangs: "The real truth is that most rock'n'roll bands hate each other's guts. Can you imagine any more perverted Bizarro-world imitation of the nuclear family?"

The Faces' problem was one of battling egos which was eventually resolved by Stewart: he dropped the band in a very unethical manner.

At about the same time, Stewart started his pathetic romance with Britt Ekland. Bangs devotes an entire chapter ("Certified Casanova") to Stewart's all-important sexual exploits.

Ekland's autobiography (*True Britt*) is likened to Rimbaud's poetry and the two styles are compared from a literary and sociological perspective. From this, we gather that Rod liked to call her Poopy and was fond of asking "Aren't you lucky to have someone at last who is so young and gorgeous?"

Rod also said of Britt "She's a silly bitch" at which point she tried to interrupt the interview but he shouted, "Shut up Britt. Why don't you shut up? Let the men get on with the interview."

Like most writers with a satirical bent, Lester Bangs is a moral writer. The obvious villain is the music industry but Bangs attacks the musicians just as vehemently. "The musicians themselves would put on batwings, get any kind of haircut, sing nothing but Nazi marching songs.... endure any humiliation or brutality or nightmare you can think of if they thought it gave them one chance in ten of getting to be the next Cheap Trick."

This conclusion is stated in strong emotional terms, as is typical with his style, but as is usually the case with his assertions, it is an unpalatable but undeniable truth.

All this would be fairly trivial

if we were really only talking about nouveau riche reptiles like Rod Stewart but the sad reality is that no rock musician is immune. The only difference between the new wavers and the old wavers like Rod is that the new groups are more subtle in their manner of extracting large sums of money from the public. The whole idea of debating rock integrity is antiquated. But then again as Lester Bangs points out, there are no facts in rock. So pay your money and make your choice.

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Kertész: the humanist's lens

continued from page 3

countries but is more than a historical record; it is the recollection of an artist and his milieu. Entitled, *André Kertész- A Lifetime of Perception* it contains a brilliant cross-section of works by the man known as the 'father of modern photography.'

The exhibition was crowded on opening night and people had to elbow their way through to the photographs. Despite the numbers, few were discouraged in their efforts to see the photographs, all well worth seeing.

The photographs are arranged in themes following stages that he has progressed through during his life. His early works are mainly of street scenes and daily life, in the big city of Paris, while his later works concentrate on scenes from the windows of his Washington apartment.

The categories of work include children, portraits, creating an aesthetic, still lifes, and a group titled from whimsy to surrealism. The categories do include pieces from various stages of his life and it is interesting to compare photographs that are of the same subject but were taken fifty years apart.

As one enters the exhibition the first photographic study looks at children. The gypsy girl of Arles stands with her hands raised to speak and her hair blown over her shoulder, an incredibly eloquent picture. It was taken in 1979 and differs little from those he took in 1917 in Paris. The little boy protecting his puppy from the world is probably the only photograph Kertész has taken that allows one to get really involved with the subject.

Another striking picture shows a group of children playing in a circle while next to them a group of sculptured marble children dance around a statue of Louis the XIV. The children mimic the statue and with care and humour Kertész preserves the moment which mirrors his view of the world. This shot, like so many of his works, expresses his delight in simple things. The mysterious and beautiful are captured in a remarkable picture.

Photographs as a medium invariably distance people from their subject. The photograph captures a moment that is immediately distanced by time. Kertész takes this inherent dialing of removal and carries one step further. He is constantly trying to capture his feelings of alienation on film. Most of his photographs are taken from unusual heights, unusual angles and distances which give them an air of unreality. Even the intimate pictures of couples conversing on a fire escape or walking together have an air of voyeurism rather than the intimacy one would expect from the subject. You are not part of the conversation between neighbours in a Paris suburb, you are merely an observer.

He uses his camera to manipulate and emphasize the feeling of distance: because of this, his various street sceneries resemble stage sets. In *Meudon* a Parisian wearing a black hat crosses the street carrying a newspaper wrapped painting, in the background a train (distinctly toy like) crosses an ancient Roman viaduct. Here he contrasts the modern with the old, which is a subject he seems to play with in many of his photographs. Kertész is fascinated by chance and disjunction which is por-



Constitutional of M. Prudhomme, retired. Resolutely he refuses to tell his daughter where his steps lead every afternoon, hoping that she will believe that he is still keeping a mistress. In reality, his destination is a tiny square only a few streets away, where he sits for an hour before returning home.

trayed in Meudon.

Kertész's Parisian photography flows back and forth across stylistic boundaries of the genre scene, documentary literalism and abstraction. Not only did Kertész use height to provide a distanced perspective of life but he also used various weather conditions to accentuate his isolation. The photographs of people hurrying in the rain are easily recognizable as Kertész's work. The umbrellas moving along the pavement, as seen from above, have a life of their own while the wet pavement shines like a dark sea around them.

Many of his photographs are taken at night when it is raining or foggy. The street lamps seem to be beacons of hope for the lost city dwellers. The footprints in the snow, tracing paths and patterns, preserve the steps of people busily moving in various directions almost the way Kertész's photographs preserve their actions. The tracks enthrall Kertész as he sits at his window and arranges their designs into charming compositions. The natural elements suit his particular humour and evocative intentions. The portrait of Colette is used on the Art Gallery's publicity. Kertész photographed numerous other exiles who were in Paris in the 20's and 30's. There are remarkable portraits of such talents as Chagall, Louis Tihanyi, Mondrian, Trista Tzara and Sergei Eisenstein. The portrait of Colette shows strength and subtlety. The wild hair reflects an artists temperament while the hand rested by the flower portrays a gentler nature. The historical study of the people and the places they gathered at is a fascinating aspect of this exhibition. The cafés are

quaint and unremarkable yet the expressiveness of the people in the photographs reminds you of the life and excitement of Paris in the roaring twenties.

André Kertész began a style of photojournalism that immortalized moments and made them real. He also began to experiment with the unreality that could be represented in the photograph. His studies of female nudes distorted in fun house mirrors show that Kertész was influenced by the surrealist movement. The abstract and the absurd are motifs that figure strongly throughout his work.

One suprising shot taken on a beach pictures a girl running up stairs while the railing is at just the right angle and hides the upper part of her body. The image of bodiless legs moving up the stairs is reminiscent of the surrealist painters.

Kertész was also fascinated with advertizing and the influence and intrusion of the mass media in the streets. He foreshadows the coming of Pop art and views the commercial world with irony and cynicism. *Grand Boulevard* shows a Parisian with all his possessions in his travelling bag standing before a bill board that promises 'sécurité' in large letters. One of his more recent still lifes also reflects on the mass market world; it shows three tins of Campbell's soup stacked behind a tiny sculpture of the Last Supper.

Although the symbolism is obvious the structure and the texture of the photograph are worthy of note.

Kertész is now 87 and he is still actively photographing the world around him but gradually he has turned to more symbolic subjects. He uses

sculptured birds as his symbol of freedom rather than the pigeons in the park that he studied so often. Instead of looking at windows from the outside he now concentrates on surveying the alleys and parks he can see from his apartment window.

The subject of *Faubourg St. Germain* where two stone busts gaze wistfully out into the real street has been replaced by shots that catch the objects on his window ledge and look to the world which beyond this no longer is real. His desk, his bookshelf (which he did photograph in his earlier days) and other still lifes are now his common subjects but his work is still as perceptive as ever.

His photographs are touching and 'wise in their innocence'. But it is easy to see why he was not well recieved in the United States when he emigrated in 1936. The world of commercial America in the 40's and 50's was not one that would accept charming street scenes and quaint visions from above. They did not even see the depth of the style and the brilliant way in which Kertész saw his immediate surroundings. The sincerity and humour of Kertész's world is very appealing in todays world of glossy slick magazine photohgraphs.

Kertész is a documentarian of urban life and despite the artistic isolation he suffered and portrayed he does manage to say something positive about city dwellers. He shows city people through 70 years of history and all the problems they face from rush hour to sudden downpours, from advertizing to smog. His vision of life in a thriving urban centre such as Paris or Washington is lonely but never hopeless.

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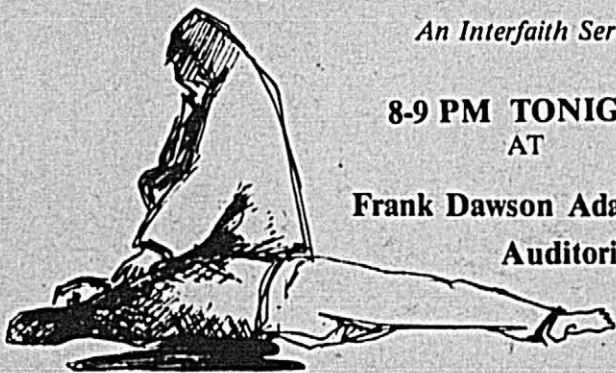
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Play lacks commitment

by Susan Keys

In *Tournez la Plage*, a production of Le Theatre petit a petit at the Theatre Quat'sous, the actors, director and production designer are let down by the script. Playwright Claude Poissant has attempted to deal with complex philosophical ideas and social commentary in a style which combines traditional realism and absurdist humour.

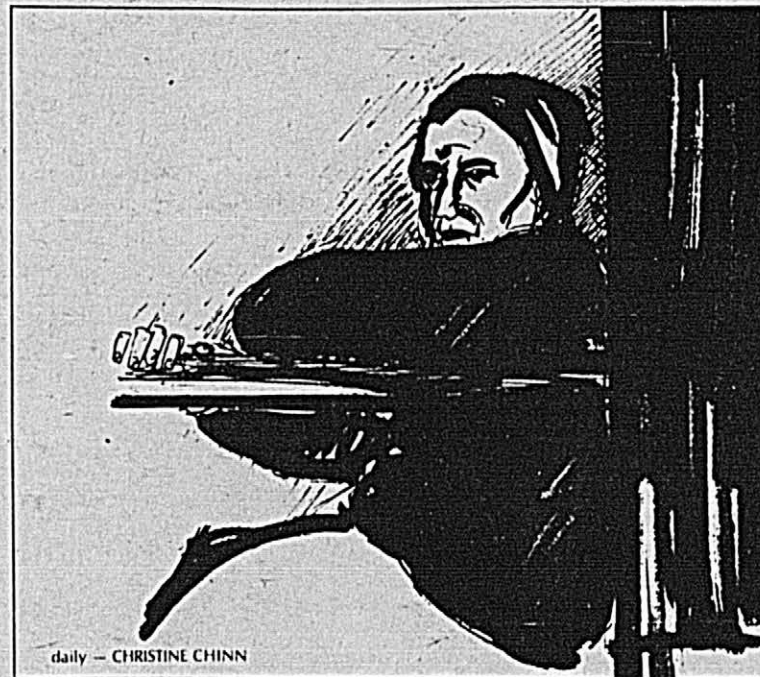
Poissant toys with, but never develops the ideas on which the play rests, and as a result, *Tournez la Plage* has a decidedly superficial air. The play also presents an unedifying collection of what have become cliches of Quebecois theatre of the last fifteen years, among them its working-class setting and language — the joul of *Tournez la Plage* is particularly monotonous and unmodulated, and at times, rather obviously laid-on, especially by Adele Reinhardt as Roberte — family conflict presented in kitchen-sink style realism, and the use of a senile elderly character as a way of getting a few cheap laughs. In *Tournez la Plage*, this character, grandmother Emma, is not only one-dimensional, but largely superfluous to the action.

Poissant attempts to explore the conflict of harsh economic reality with consumer fantasy, passivity and escapism in the face of life's problems, and the question whether of freedom is indeed possible without acceptance of responsibility for one's own existence. These concepts are familiar from modern inter-

national theatre and recent Quebecois drama. Poissant's inability to bring fresh insight to his exploration of these themes, coupled with his use of what have become stock figures and theatrical elements in Quebecois drama renders *Tournez la Plage* redundant as well as superficial.

On the positive side, *Tournez la Plage* has strong performances by three of its four actors, Adele Reinhardt as the middle-aged and semi-hysterical Roberte, Charles Vinson as her beefy boyfriend Bertrand, and

Equipped with lawn chairs, sporting bathing suits and slathered with Mazola oil, and aided in the realization of their fantasy by tossing several bucketfuls of sand onto their kitchen floor, the characters transform their depressing environment into their dream. Actually, no physical change has taken place: they owe this satisfying fantasy to the powers of imagination, and to a collective suspension of disbelief that borders on faith. Reality inevitably intrudes, however,



daily — CHRISTINE CHINN

especially, Rene-Richard Cyr as Robert's passionate, gawky son Sylvio. Along with Annie Gascon as Emma Plourde, Roberte's elderly mother, these characters comprise the family group which, barely surviving on welfare in its dingy apartment, decides to escape into a collective fantasy: Emma Beach, amalgam and apotheosis of every tropical vacation spot from Wildwood to Guadeloupe. Their one-room apartment, with its latrine-green walls and curtained-off corner 'bedroom', was beautifully and accurately captured in Mario Bouchard's set.

when Grandmother keels over, faint from hunger.

Young Sylvio is ordered to repair to the 'village,' in other words, the local depanneur, to bring sustenance to the starving family. In actual fact, he is being asked to repeat his earlier, and apparently habitual feat of shoplifting a grocery order. Sylvio's return from a previous such foray, the pockets of his specially-equipped shoplifting coat bulging with provisions, was one of the high points of the play. This time, he refuses to continue stealing to provide the family's livelihood, and

continued on page 10

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CREATIVE SERVICES 9:30am
Sharing of ideas, meal
SEUDAT SHLISHIT 6:00pm
evening celebrations

SUNDAY, OCT. 3

CELEBRATING THE
HARVEST 9:30am.
Lunch

FRIDAY, OCT. 8

EREV SHIMINI ATZERET/
ONEG SHABBAT 6:00pm
MEAL

SATURDAY, OCT. 9

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Oct 15: Religion - Help or
Hindrance?

Oct 22: Vision for the Future



The Main: collective success

by Trenton Perrott

Centaur Theatre Company's pre-season warm-up, *The Main*, a collective creation, is more a show extravaganza than a play.

The sincerity and delightfulness of Sonia Benezra, the energy of John Blackwood, the charm and musical spirit of Domenic Cuzzocrea, the comic talents of Michael Rudder, the strength of Maria Vacratsis, as well as the quiet presence of Renato Trujillo (who stayed in the background but played a small wood flute well) all united to create a warm humanistic atmosphere.

The one and a half hour "no intermission" play portrays, in a series of skits, the life of Montreal's new comers, past and present, focusing on their hardships, follies, and victories. In one song the words go: "to save you from this strife I'll start another life," and so on. By the time the play ends a colorful, ethnic collage develops leaving a pronounced philanthropy for the viewer to take home.

Using everything from street jargon to psychology and the abstract, *The Main* turns into a lively coil of humour, satire, tragedy and almost anything stageable — dancing, singing, yelling, guitar playing, crying and laughing. From one end to the other it is as eclectic as it is ad hoc. In fact it may be theatre's first six ring circus.

From the time John Blackwood dashes on stage proclaiming he is Canada from sea to sea (this is worth half the admission), to a Hispanic test tube family, to a simulation of the dreadful work at a textile factory, to a resort where retired Jewish businessmen talk into a tape recorder, one's emotions are forced and bounced to their end. By midway, at least at the Saturday matinee, the audience began applauding in virtuoso approval after each skit. As one person commented while exiting, "it was good in the great sense of the word."

However, for those unwilling

to surrender criticism to a good time, a few problems fluttered about as the show closed.

What was *The Main* really about? St-Lawrence Street? Montreal? Canada? Or ethnicity in general? The play jumps back and forth all over the world. It opens with a fantastic skit about Canada, then moves ahead in no definite direction. For a script entitled *The Main* it could have been called *The Minority*.

For example, the Anglo-Franco dilemma received little attention; surely then the play was not about the history of Montreal.



Collective creation in theatre (an approach on the rise) usually meets with difficulties when it comes to landing a solid theme on the stage and perhaps this was the source of the ill. What ever the cause was, the lack of a central organizing idea lent the "show-image" to the production.

Writer René-Daniel Dubois nevertheless demonstrated a sensitivity to the current woes, worries and wonders Canadians harbour capturing it in dialogue.

A contradiction between the stage design and the characters played by the cast was predominant. A barrage of twenty-seven life size photos of the folk on St-Lawrence Street; eighteen males and half as many females; bakers, businessmen, bums, old women, school children, and

even a policeman on a motorcycle, comprised the set. All were full size and human in an almost haunting manner.

The players and the writer contracted quite a challenge by placing evidence of the real thing around them so that the audience easily contrasted and compared the actual with the imitation. Was there a mirror reflection between the people of the prints posted on the stiff cardboard and the characters of *The Main*. On several occasions one could answer yes, otherwise, a moderate no. This is where the drama tipped a bit towards Vaudeville.

Another script might have taken a closer look at the focus and eyes of those St. Lawrence Street gentry and imitated a less exaggerated human condition.

All the same, the intent of the production diverged from just such an austere view of thinking. There was still a good measure of congeniality for better days ahead.

Entertainment was the bottom line of *The Main*, and at the same time a certain peculiar 'well being' prevades the entire production. This well being in fact flows from the cast's efforts to work together and not to up-stage one another. Such "showish" entertainment this time around does more than what we often believe serious theatre provides.

The Main continues tonight at the YMHA Westbury; October 1 at University Settlement; October 2, 3 and 4 at the International YMCA.

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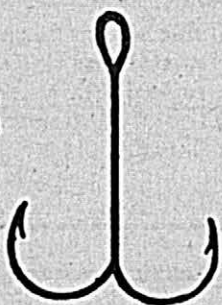
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continued from page 8

rebels against both their lifestyle and the Emma Beach escapist fantasy. Unfortunately, we are not prepared in the least for this outburst, which takes place very abruptly, and closes the play.

Just previous to Sylvio's departure, we are treated to a scene of confidences between him and his grandmother that, in addition to the triteness of the suggestion that some mysterious empathetic bond inevitably exists between the old and the young, is replete with such clichés as: *Y a des nauges, meme a Emma Beach* and from Grandmother, in reference to the fact that Sylvio's dreams too will fade: *Ton bateau, y va*

Tournez la Plage....

couler comme tout les autres.

The basic problem with *Tournez la Plage* is that Poissant attempts to deal with complex and challenging ideas, and fails in the attempt. The 'deeper truths' supposedly elucidated by the characters are neither deep nor adequately explored after being hinted at, and the surface humour which has been lauded in reviews in the French and English press was noticeably absent the night I attended the play, whether as a result of the actors' timing being off or, as I suspect, to the fact that little humour is to be found in the script. The audience this particular night vir-

tually sat on its hands throughout the brief (hour and a half) running time.

The play's basic concept, that of the characters' transformation of their grim environment and their lives into the glamorous escapism promised by tropical vacation fantasies is not even partially exploited by Poissant. The playwright misses the opportunity to explore the social sources of his characters' strong escapist drive, accentuate the imaginative power which enables them to construct and sustain their fantasy, or to explore the existentialist themes the play hints at.

Given a strong commitment on the part of the playwright to develop any one of these approaches to a situation of considerable dramatic potential, and the high calibre of the acting, sets, costume design and direction, *Tournez la Plage* could have been a tour de force. As it is, the strongest impression left by the play is that of an abundance of human and technical resources wasted on a shallow vehicle.

Tournez la Plage, by Claude Poissant, is playing until October 3 at the Theatre Quat'sous, 100 est, avenue des Pins.

Lina Wertmuller....

continued from page 4

But this is a dangerous attitude. No one escapes socialization, and all women artists have both something of the dominant (i.e. male) cultural viewpoint, and some vision of their own as women. All women's art, even if it is misogynist, deserves consideration — and criticism — as women's art.

Lina Wertmuller is as much a woman artist as Agnès Varda. That doesn't mean that women will necessarily like what she does. But they should go to see her films. As confusing and anti-feminist as they may be, they are worth seeing and discussing.

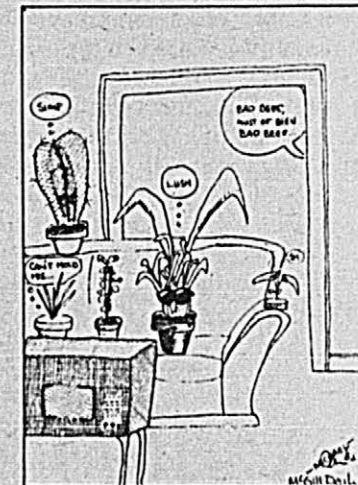
Swept Away will be shown tonight, at 8:00 in Leacock 132, as part of a Thursday night series of films directed by women, co-sponsored by the Film Society and the Women's Union.

Tonight: *Swept Away*, plus Caroline Leaf's animated short *The Street*

Oct. 7: *Girlfriends* (1978) by Caudia Weill, plus Caroline Leaf's 1981 short *Kate and Anna McGarrigle*.

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Guitar Lessons Jazz, Folk, Classical. All ages, all levels. Ross MacIver. 843-3240.

Male or female student for private conversational English lessons. English mother tongue preferable. 253-8816.

Jazz Dancercise McGill Dance Studio - 372 St-Catherine Room 234, corner of Bleury, Metro Place des Arts. Mon, Wed., and Sun. at Noon. Info: 861-8667.

Would like to give French lessons in exchange for German; in exchange for English - too. Conversation 521-5800.

385 - NOTICES

Amateur entertainment sought for downtown Restaurant-Bar. Cash

prize to best performance. If interested in participating call 274-9417. 1-5 pm, 933-7985.

International Students' Association. Drop in anytime; meet other interesting people; see what's going on for international students; relax. UNION B15.

Redmen Football Pep Bus to Bishop's Saturday Oct. 2. \$8.50 Tickets must be purchased by Thurs., Sept. 30, 5 p.m. from Office G3 Currie Gym.

The Dance Music by Supreme Sound D.J.'s. Sat., Oct. 2, 8 p.m. Holiday Inn, 420 Sherbrooke W. (corner Durocher), Reunion Halls D & E, snacks & door prizes, semiformal, admission \$4.00

Zete Psi, originators of the Amazing Beach Party are giving a baseball, BBQ, Beer event 6:00 Friday, Oct. 1. 3483 Peel, behind Gert's. Info: 281-9344.

Women's Studies at McGill. Combine your major with a 24 credit minor in women's studies. Come get a brochure from Professor Prue Rains, 732 Leacock.

The Montreal Mennonite Fellowship welcomes you. Sunday worship service 10:30 am at 120 Duluth St. E. For info call Bob or Debby at 842-0826.

387 - VOLUNTEERS

Be Stimulated! The Montreal Neurological Hospital Student Volunteer Programme is starting up again. If you are interested in volunteering please come to the meeting on Thursday 9/30, 4:00 Amphitheater, 1st floor M.N.H. (3801 Univ. St.) For more info. call Elske or Kerry 933-2430.

389 - MUSICIANS WANTED

Chateauguay - St. Andrew's United Church at Church & Dupont Streets, requires an organist. Contact Dave Cessford after 6:00 p.m. at 691-7232.

Today

Foster Parents Assoc.

Meeting tonight for executive elections at 6 pm, Union Bldg Room 425. All welcome.

Psi U Hangover Pub

If you like dancing to the Doors, The Who, The Beat, The Clash, Marley, Tapper Zukie, Dennis Brown, and drinking to five, drop by 510 Pine. 10:00 pm Tonight.

Women's Union

HOLLY NEAR will be appearing in Ottawa on October 6th, at High School Commerce Auditorium, 8:30 p.m. Anyone interested in attending the concert in the midst of its Anti-Nuclear Tour may contact the Women's Union for seat reservations at 392-8920. Tickets are \$7, \$8, & \$9. Proceeds go to: Latin American Children's Fund and Women's International League for Peace and Freedom.

Lesbian and Gay McGill

Our meeting this week will feature Cindy Williams, a renowned lesbian and personality. Her discussion will center on lesbianism as an alternative lifestyle. It should prove to be lively and informative. All meetings at 7:30 in Rm. 425-426 of the Union Bldg. Anyone interested is welcome.

Open House/Happy Hour

McGill's oldest continuing fraternity is pleased to announce a Open House for those gentlemen interested in learning more about the virtues of fraternity life at Alpha Delta Phi 3483 Stanley St. 9:00-12:00 midnight. (1st year students pay only 45¢/beer).

Dept. of Philosophy

Prof. Stanley Rosen of Pennsylvania State University will speak on the topic of "Much Ado About Nothing: Non Being in Aristotle" in Bronfman 551, at 4:30 pm.

German Students' Assoc.

You are encouraged to join other students of German at "Stammisch". Listen, learn, just relax in a different environment. Café Prag, 1433 Bishop St., from 8pm on. Alle sind herzlich willkommen!

Montreal Neurological Hospital

If you are interested in volunteering please come to the meeting today at 4pm, Amphitheater, 1st floor M.N.H. (3801 Univ. St.) Information 933-2430.

Players Theatre

Is still accepting proposals for its December production. We are also looking for One-Act plays for Lunchtime Theatre, either original or published. Drop in from 3-5 o'clock today, or call 392-8989.

Centre for Developing Area Studies

Seminar *The Domestic Food Supply of the Caribbean: The Constraints and Potential of Small-scale Agriculture* by Prof. T. Hills (McGill) at 12 noon in Seminar room C103E, Centre for Developing Area Studies, Macdonald-Harrington Bldg.

Law Faculty

Lecture by Prof. Heinrich Scholler of the University of Munich on *The fundamental rights in the "basic law" and their contribution to the development of a new concept of constitution*, on Thursday, 30 September, 1:00 p.m., Chancellor Day Hall, Moot Court.

Scrivener Magazine

General meeting today in Arts B-20 at 4:30. Bring submissions, please.

Anthropology "Wine & Cheese"

In L232 today from 4-6 pm. All anthropology students invited, especially U1. Meet your professors and A.S.A. executives.

Environmental Society

The Environmental Society will meet tonight at 7:00 in room 415. A spokesman for STOP will be there. Everyone is urged to attend.

CBC/McGill Concert

Dorothy Morton and Esther Master, Duo pianists, open the '82/'83 CBC/McGill Series in Pollack Concert Hall, 8 pm, 555 Sherbrooke W. Free. 392-8224.

Prayers for Peace in the Middle East

There will be a prayer meeting today for all Muslims, Christians and Jews who are interested in peace in the Middle East. Tonight at 8:00 pm in F.D.A. Auditorium.

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